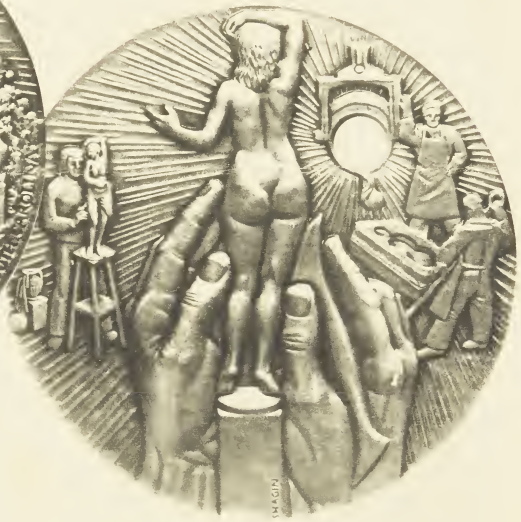
THE MEDALLIST

VOLUME 5, NUMBER 1. E. J. LEOTTI, EDITOR. A QUARTERLY PUBLICATION.



THE 1988 BROOKGREEN GARDENS MEMBERSHIP MEDAL
BY ALEX SHAGIN BRONZE, 76 MM
PHOTOGRAPHS COURTESY BROOKGREEN GARDENS

With this gleaming medallic creation, Alex Shagin steps into the elite circle of distinguished American artists who have been selected by Brookgreen Gardens to design its Membership Medals. The names shimmer like stars. Among them are Donald De Lue, Gertrude Lathrop, C. Paul Jennewein, Robert A. Weinman, and Karen Worth.

The reverse of Shagin's medal depicts a sculptor in the process of creating a statuesque nude. On the obverse, the finished sculpture stands in lush garden surroundings while a visitor to Brookgreen Gardens sits blissfully at her feet. Both sides of the medal seem to glow from within. The reverse source of radiant beams is the mouth of a kiln which oozes hot molten bronze; the obverse source is the sun itself. Both spheres are in fact one: a hole carved from the heart of the medallic circle.

Mr. Shagin, who has been living and working in Los Angeles since he emigrated from Russia in 1979, is a copious creator of medallic art. His many unusual pieces include a free-standing tribute to Wolfgang Amadeus Mozart, the drum-shaped 1987 U.S. Constitution commemorative, and "One Planet", the fall 1986 offering of the Society of Medalists. Eight of his medals were chosen for the FIDEM '87 exhibition in Colorado Springs, with his "Amasis Painter" selected for inclusion in the traveling FIDEM show.

Brookgreen Gardens was founded in 1931 by Archer and Anna Hyatt Huntington as a sanctuary for the native South Carolina flora and fauna and as a magnificent outdoor showcase for the work of outstanding American sculptors. Today more than 400 works, including several monumental pieces by Mrs. Huntington, as well as sculpture by artists such as Laura Gardin Fraser, Paul Manship, and A.A. Weinman, can be seen on the grounds. Brookgreen Gardens is open daily except Christmas from 9:30 to 4:45. There is a small admission charge.

Membership in Brookgreen Gardens entitles one to free admission, invitations to special events and programs, and a subscription to the "Brookgreen Bulletin". Annual membership is as follows: Supporting Member: $25 ; Contributing Member: $50 ; Sustaining Member: $100. Only Sustaining Members receive a copy of the Membership Medal which is never offered for sale.

Address Membership inquiries to: Brookgreen Gardens, Murrells Inlet, South Carolina 29576.

The Lay Figure: We are reconvened this evening to ventilate our views on the reducing machine, controversial since its invention early in the 19th century. Once more we pose the question: Is it a bane or a boon to medallic art? Will anyone honor us with an opening statement? Mr. Theodore Spicer-Simson, you share some of your thoughts with our readers elsewhere in this folio. What think you of the artist who dares to utilize the apparatus?

Theodore Spicer-Simson: "Some artists, impatient of results, prefer to design on a large scale for reduction, as it is easier and faster and requires far less thought. The test of a good artist is that he be able to design on the actual scale and handle well small things which are large in style. He will not achieve this if he designs on a large scale." 12

The L F: Well stated, sir, well stated. I see that Dr. C.H.V. Sutherland of the Ashmolean Museum in Oxford has joined us. Jolly good to see you, sir! May we hear your analysis of the contraption?

C.H.V. Sutherland: "Even in the case of medals which are well suited in design and character for die-striking as opposed to casting, this device comes all too near...to destroying...the artist's personal touch on the finished product.

I candidly recognize the practical arguments in favour of the reducing machine. Yet I think that it does as much harm as good - and very likely more. I know that it enables the art of the sculptor to come to the rescue, in medal-making, of the dwindling band of those who could carve their dies direct in the metal....Yet I am equally certain that a design is always at its best if it is reproduced in the size in which it was first made.

I am far from being alone in this conviction.... George Hill, who combined a profound technical knowledge with the most fastidious critical taste... pointed out repeatedly that no design can be reduced without endangering its internal relationships and proportions. He remarked that neither modelling nor design can be truly translated on to a smaller scale except by an intelligent hand, and that a reduction is about as true to (the) model as a cheap colour-process illustration is to the original painting. The great medallist Henri Dropsy adds his own authority to the view. He concedes, of course, the benefit felt by the artist in not requiring mastery of the difficult art of the engraver....." 13

The L F: A-hem! Please do pardon the interruption, my dear Dr. Sutherland. It was stellar of you to quote one of the authorities on medallic art and history, Sir George Hill. But M. Henri Dropsy, a 20th century medallist of some renown, is protesting 'en francais' that he can speak for himself. My good monsieur, if you will rise to your feet and address us 'en anglais', we shall all be quite sanguine.

Henri Dropsy: "Pisanello, who created the plastic medal and made it perfect, modelled his works in their actual size.... Medallists should make their designs in the size in which they are to be reproduced. They must be masters of the machine which can serve them so well - and so ill." 14

The L F: But does the machine aid us in creating Art with a capital A? Mr. Spicer-Simson again?

T. Spicer-Simson: "Technique or handling is a vital means of disclosing the character and emotions of the creator of the work. This explains why most of us do not respond emotionally to machine-made 'art' objects....It follows logically that the greater the number of processes interposed between the artist and his finished work, the less expressive will be the result as a human document. Consequently, the hand-cut die for a coin or medal in wax, or one cut in relief of the same size as the finished work will give the finest artistic results." 15

The L F: Thus the machine can make no emotional contribution. Ah, I see the dainty wriggle of Ms. Adams' gloved fingers. Do you wish to add to Mr. Spicer-Simson's line of criticism, dear lady?

Adeline Adams "Is not the art of sculpture already sufficiently mechanized? And surely a good look at a fine relief should dispel mechanistic illusions. For in relief, if nowhere else, live sculpture laughs at the despotism of mathematics. Even the tyro in relief portraiture soon learns that he cannot give the human ear the projection from background that a proportional representation would demand; he sees that to do this would exalt that whimsical volute beyond its merits, and divert attention from other and perhaps more delightful, more characteristic features of a face." 16

The L F: Oh, I do admire your way with words, Ms. Adams. I see that our Magazine of Art representative, Mr. M.H. Speilmann, has raised his hand. Mr. Speilmann?

M.H. Speilmann: "It is but a very few months since I was reminded by... M. Jacques Wiener, the distinguished medallist of Belgium, that he was the last living practitioner who from first to last had engraved his own steel dies entirely with his own hands. The fact is that, although most if not all modern workers have themselves cut dies, modern medallists have taken advantage of the newest methods, and the 'graveur en medailles' has simply become a 'medailleur'. His knowledge of effect is the same, his aims are coincident; but he sees no object in pursuing the slow laborious system that

used to be practised, when he can gain freedom, save time, and increase effect by seizing the advantages of recent inventions....

It is... [the reducing] machine which has made possible the modern revival [of medallic art] and has revolutionised the taste of designer and public alike.... It is therefore clear that a well-served medallist need trouble himself nowadays about little beyond the primary modelling and the final result, correcting with his own hand only the slightest touches, more often confining himself to giving directions to the professional engraver." 17

The L F: An estimable evaluation by our clever Mr. Speilmann. I confess to being swayed by the volume of vilification that we have heard this evening. Thus, I am brought up short by your praise. Ah, M. Alexandre Arsene, as a critic of the arts, late 19th century style, what think you of the artist who creates his dies in the size of the finished medal?

Alexandre Arsene: "[It is] the only honest way, directly opposed to the littleness and poverty of means, not to say charlatanism of many modern medallists, whose work is not unfrequently reduced to scale by mechanical process." 18

The L F: Yes, Dr. Sutherland, I see your hand. Do you agree with M. Arsene's harsh pronouncement?

C.H.V. Sutherland: "[Yes], the use of the reducing-machine should, in the case of struck medals, be kept at a minimum. ... There is no reason in the world why a good medallist should not make his model either in its actual size or at least in a size in which reduction is a fractional rather than a major matter; and one might appeal to the world's great mints ... to keep this monster under control when medals are being produced. For only so, in the long run, will medallic artists be encouraged to develop the skill and technique and imagination from which must come [really good] medals." 19

The L F: I perceive that Alex Shagin wishes to address us. Mr. Shagin, you carve your niche in medallic history in the later decades of the 20th century. What think you of this "monster"?

Alex Shagin: "Many artists are defeated by the soulless monsters of technology....To design a modern struck medal the sculptor must be a Gulliver traveling back and forth between 'micro' and 'macro' worlds 'provided' by the process of reduction.

To the surprise of the inexperienced sculptor the details of his original artwork look so much different [after reduction] that the aesthetic pleasure of studying a medal becomes a difficult numismatic research requiring a magnifying glass. At this point, instead of sending the confused fellow to consult a mintmaster, why don't we look back and wonder how the best ancient coin designers achieved their artistic triumphs without any sophisticated tools or machinery? Afterall we don't blame the mike in the hand of a voiceless singer. 20

The L F: Why are so many of you staring at me with evil little grins? Oh, it is Mr. Shagin's use of the word "mike". You think I remain the same ignoramus who made the "rock group" gaffe at our last session, do you? Well, a few late night jaunts to Yuppie haunts have rid me of such innocent insouciance. But on with our repartee. Is that Professor A. E. Richardson of the Royal Academy of Fine Arts in London poised by the coffee urn? What is your opinion of the reducing machine, sir?

A.E. Richardson: "[Only that] we have the harmful influence of machinery. Of course medals have to be struck, but the finest medals are those which are first cast and then refined." 21

The L F: I see the hand of a most erudite medallic scholar, Dr. Graham Pollard. Do you also oppose the wedding of technology and art, sir?

Graham Pollard: "[Such] criticism is based on a confusion of ends and means, for the reducing machine in the hands of artists like Pistrucci and William Wyon was the mere servant of their skills, and did not diminish the quality of their work." 22

The L F: Ho-ho! Our historian from Princeton University leaps to his feet. Dare you disagree with Dr. Pollard, Mr. Mather?

Frank Mather: "Only good luck could bring off a good medal that way. Fine design in any art is fine with regard to a definite scale and cannot be expanded or contracted without loss." 23

The L F: I see the delicate fingers of 20th century sculptor Gerta Ries Wiener. Your thoughts, my dear?

Gerta Ries Wiener: "All the things that are said about this invention are true, no doubt; but the negative aspects of it, that often gave me reasons to curse it, are mainly due to the incompetence and carelessness of the human beings who work the machine, not the instrument itself! And, as unfortunately has been true during the last decade in this country, insistence on quality work, and opportunities to thoroughly train people to be able to produce quality, have been missing sadly." 24

The L F: Brava! A point well taken, Mrs. Wiener. May we hear from one more lady before we close? Ah, if it isn't my favorite art critic, Agnes Baldwin.

Agnes Baldwin: "The observing critic will note many cases where reduced medals show a summary treatment.

of details and inadequate modeling. These faults are due to an abuse of the freedom afforded by the machine, which relieves the artist from the necessity of executing in the actual scale of the piece produced." 25

The L F: Merci, my dear. Time ticks away, my friends, and we must again make way for the next group to utilize this meeting room. Indeed as I speak I see that the installer of "mikes" for the rock group has poked in his pointed nose. Why they require amplification in such a minuscule alcove is beyond my ken. Mr. Shagin, I called on the Russian born American medallist, V.D. Brenner to open our first meeting. May I ask the Russian born American medallist, Alex Shagin, for closing remarks?

Alex Shagin: "The bottom line is: No matter how much we value - or curse - the technology, the major aspect of the medallic art will remain the human element 'struck' by the idea of creativity." 26

(For footnotes, please see pg 6.) EJL

THE REDUCING MACHINE - BANE OR BOON? THE LAST WORD

By Joseph Veach Noble

The reducing machine for engraving medallic dies has been called a mechanical abomination which stifles creative freedom. It also has been hailed as the great liberator from drudgery. Ironically, both descriptions are correct.

How can this dichotomy be? For the sculptor who chooses to create a wax model the same size as the intended medal, his work will have a spontaneous freshness and a lively tactile surface. Even undercuts are possible. For limited editions the sculptor can cast the medals himself, and make his work a personal statement.

In the case of the struck medal, before the invention of the reducing machine the medallist would either have to engrave the dies himself, or a professional die engraver working freehand would cut the dies based on the artist's models. In the first instance the medallist undertook the tedious job, and in the latter another person interpreted the artist's work. However, no artist enjoys having his work filtered through another pair of eyes and hands.

With the invention of the reducing machine in the first third of the nineteenth century the medallist had another option. He could expend all of his efforts on perfecting his designs in a plaster model several times larger than the finished medal. Then miraculously the machine would trace the medal, and the dies would be ready for striking in a few days. They were sharp, correct and faithful to the sculptor's original model. Medals could be struck rapidly and in unlimited quantities.

Humans, and particularly artists, often fear machines. It is a feeling that the mechanical monsters may be taking over the world -- the Frankenstein syndrome. Certainly the Medieval monks laboriously copying illuminated manuscripts viewed the invention of movable type by Johann Gutenberg with mixed emotions. Our civilization would not exist today if we were bound solely to handwritten communication.

So it is with medals. For an edition of a few dozen the wax model and casting is the right answer. Over that number the economics of the situation determines that the reducing machine and the struck medal is the only way to go.

Which process produces the finest work of art? The answer is obvious -- either process can produce a masterpiece or a monstrosity. The medium is not the message. It is the skill of the sculptor that determines the final result. JVN

As the Executive Director of the Society of Medalists, Joseph Veach Noble is a frequent and warmly welcomed speaker at major medallic functions. Beyond our limited world of medallic art he is known for having amassed a superior collection of ancient Greek and southern Italian art which can be seen at the Tampa Museum of Art in Florida. Mr. Noble is also known as the man who unmasked the largest art forgery at the Metropolitan Museum of Art - the Etruscan Warrior. His latest book, which deals with the techniques of Greek vases, will soon be published by Thames and Hudson of London. EJL

THE SPICER-SIMSON COLLECTION IN FLORIDA

The Richter Library at the University of Miami in Coral Gables, Florida, is home to a comprehensive collection of cast bronze portrait medallions by Theodore Spicer-Simson. The artist and his wife who for many years divided their time between America and France, retired to Miami in 1946. Spicer-Simson continued to create medals until a few years before he died in 1959. The collection was donated to the University by his wife Margaret in 1971.

Nearly 200 in number, the medals are uniface and range in size from a 73 mm Pisanellioesque portrait of Arturo Toscanini to the 103 mm low relief of Joseph Conrad, illustrated on page 5. The only medal in the collection which is not a Spicer-Simson is a bronze shell of Don Inigo de Davalos that was Spicer-Simson's model for the medal on his portrait piece of Sir George Hill, also shown on page 5.

As the Spicer-Simson collection is rarely on display, you must arrange in advance to view it. Contact: Esperanza B. de Varona, Librarian, Archives/Special Collections, Richter Library, POBox 248214, Coral Gables, Florida 33124; 305 284-3247.

THEODORE SPICER-SIMSON, A VERY HUMAN MEDALLIST

Theodore Spicer-Simson enjoyed a life that most artists would envy. Born in Le Havre in 1871 to English parents whom he described as "gentlefolk", he spent a rosy childhood in Tasmania and was educated in private schools in England and Germany. At nineteen he entered the Ecole des Beaux-Arts in Paris. For the next six years he worked hard at his studies but thoroughly enjoyed life, traveling to Italy, meeting and making medallic portraits of many notables of the day. In his words, "I was lucky to have found my way in art and made myself known and somewhat appreciated before the age of 25." 1

GEORGE F. HILL, 94 MM

At that age Spicer-Simson fell in love with Margaret Schmidt, a young American woman traveling in Europe with her mother. So smitten was he with Margaret, whose initial impression of him was that he had a "big nose", that he followed her across the Atlantic where he easily secured a position at the Rhode Island silversmithing firm of Gorham & Company. His weekly salary in 1902 was a princely $34, more than enough on which to support his new bride.

Spicer-Simson was soon able to give up the tedious job of designing silver and to embark in earnest on his medallic career. The couple returned to France where they lived off and on for decades, maintaining a home in the United States as well. Their married life was apparently a very happy one. They traveled in circles which included royalty and people of renown from all walks of life, ideal sitters for Spicer-Simson during a time when medallic portraiture was very much in vogue. The only dark part of the artist's life was his imprisonment by the Germans during World War II, after which he and "Margy" moved to Florida where Theodore continued his pleasant and lucrative "way in art" until he was in his 80's. The artist, whose many lifetime honors included the Saltus Award, died in 1959.

MISSOURI NUMISMATIC SOCIETY
5005 SO. GRAND AVE.
ST. LOUIS, MISSOURI 63111
481-7630

WILBUR WRIGHT, 85 MM

Spicer-Simson's style varied with the sitter. Many portraits, like those of George Bernard Shaw, Joseph Conrad and George Hill, are frank imitations of Quattrocento masterpieces. At other times, such as with the delightful portrait of Wilbur Wright, the artist adapted a more playful style, highly decorative in nature. He believed in working in the finished size from the onset rather than in reduction. Most of his medals are cast, although he did design several "commercial" struck pieces. For the most part, his medals are round, for, as he said, "No form attracts the sight so strongly to itself as the circle." 2

Spicer-Simson was not shy in voicing his theories: "A portrait...is the shade of one being transmuted through the soul of another, the artist. This can be proved, for a portrait is always judged by the emotional relationship of the onlooker to the person portrayed. Today the psychologists teach us that man is affected by mass-arrangement and colour; therefore, the spiritual character of persons can be represented before a single feature takes a definite form. This is perhaps the slight contribution I have made to the art of medallic portraiture." 3

JOSEPH CONRAD, 103 MM

G. K. CHESTERTON, 99 MM

G.K. Chesterton wrote this of his portrait: "To T. Spicer-Simson, who modelled me anew. Shall the clay cry out against the potter, 'What makest thou?'" 4

In a letter to Spicer-Simson, George Bernard Shaw said of his portrait: "It comes out very well in the bronze....To me the most astonishing thing about you is that I never heard of you until you approached me about the medallion, for, making the largest allowance for my fossilization, I could not be impervious to the reputation of a master of your quality if it had been adequately focussed on London." 5

No artist is loved by all the world. Harsh critics of Spicer-Simson's work include the great Jules Clement Chaplain who sternly informed Spicer-Simson that his extremely low relief medallions would not "stand the ravages of time" 6 and Mark Jones who dismissed his work as "elegant and soulful but rather wishy-washy". 7

THE SPICER-SIMSON MEDALS ARE REPRODUCED COURTESY THE UNIVERSITY OF MIAMI LIBRARY, ARCHIVES & SPECIAL COLLECTIONS DEPARTMENT. PHOTOGRAPHY BY I. BATTER.

Footnotes:

1. Theodore Spicer-Simson **A Collector of Characters** Miami U. Miami Press 1962 p. 15.
2. Ibid p. 186.
3. Ibid pp. 188-189.
4. Ibid p. 127.
5. Ibid p. 124.
6. Ibid p. 15.
7. Mark Jones **The Art of the Medal** London British Museum 1979 p. 119.

1984 ITALIAN MEDALS SYMPOSIUM PUBLISHED

The long-awaited publication of the Symposium on Italian Medals held in Washington, D.C. March 29-31, 1984, has been announced by the National Gallery of Art. The two dozen papers contained therein are the work of symposium participants from England, Italy, Austria, Germany and the United States.

Subjects included in the symposium are Venetian medallists Leopardi and Camelio by Hans Brill of London's Royal College of Art, the relationship between "Antico" and "Moderno" by Douglas Lewis of the National Gallery in Washington, and the career of Leone Leoni by Michael Mezzatesta of the Kimball Art Museum in Fort Worth. John Varriano of Mount Holyoke College discusses the papal medals of Gianlorenzo Bernini, and Andrea Norris of U. Texas at Austin writes about the handful of medals definitely attributable to Giancristoforo Romano.

The symposium papers are contained in Vol. 21 of **Studies in the History of Art**, the journal of the National Gallery of Art. To obtain your copy send a check for $33.45 payable to NGA Publications, to: National Gallery of Art, Publications Sales, 6th & Constitution Ave. N.W., Washington, DC 20565.

Footnotes to THE REDUCING MACHINE, Part 2

12 Theodore Spicer-Simson **A Collector of Characters** U. of Miami Press Miami 1962 p 185.

13 C.H.V. Sutherland "The Art of the Modern Medal" **Journal of the Royal Society of Arts** London, England 24 June 1955 pp 545-6.

14 Ibid p 546 (Dr. Sutherland quoting H. Dropsy)

15 Op cit Spicer-Simson p 194.

16 Adeline Adams **The Spirit of America Sculpture** National Sculpture Soc. NY 1929 p 103.

17 M.H. Spielmann "Our Rising Artists: Frank Bowcher, Medallist" **The Magazine of Art** 1900 p 157.

18 Philip Attwood (Quoting Alexandre Arsene) "The Medals of Alphonse Legros" **The Medal**, Sep 1984 p 8.

19 Op cit Sutherland p 551.

20 Alex Shagin Correspondence with the author Feb 5, 1988.

21 A. E. Richardson **Journal of the Royal Society of Arts** 24 June 1955 p 552.

22 J. G. Pollard "Matthew Boulton and the Reducing Machine in England" Source and date not known p 317. (From a photocopy provided by Mark Jones of the British Museum).

23 George Kunz (Quoting Frank Mather) "The Late Louis Oscar Roty" AJN 1913 Vol XLVII p 108.

24 Gerta Ries Wiener Correspondence with the author, March 8, 1988.

25 Agnes Baldwin **Catalogue of the International Exhib of Contemporary Medals** ANS NY 1911 p xxi.

26 Op Cit Alex Shagin. EJL

THE MEDALLIST

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Editor E. J. Leotti

The Medallist, devoted to the art and history of the medal, is published (since June 1984) every March, June, September and December by Irwin Batter, 2521 1/2 S. Vista Way, Suite 30, Oceanside CA 92054. Annual subscription in the USA is $5, elsewhere $9.

THE MEDALLIST

VOLUME 5, NUMBER 2. SEPTEMBER 1988. E.J. LEOTTI, EDITOR. A QUARTERLY PUBLICATION.

THE 1907 HENRY WADSWORTH LONGFELLOW CENTENNIAL MEDAL
BY BELA LYON PRATT BRONZE, 3 1/2"
Photograph by Hakim Raquib

BELA LYON PRATT: CENTENNIAL AND BICENTENNIAL MEDALS

Cynthia Kennedy Sam

The centennial and bicentennial medals by Bela (pronounced Beela) Lyon Pratt (1867-1917), sculptor and head of the Modelling Department of the School of the Museum of Fine Arts, Boston, were not money-making affairs. Although the profit margin was slim, Pratt found the work interesting, enjoyed each challenge, and was often able to work on the pieces in a relaxed setting during his summer vacation at Bartlett's Harbor, North Haven Island, Maine. The results were singularly successful.

In May, 1899, Pratt began lengthy negotiations to be allowed to design the Bicentennial Medal for Yale University, his Alma Mater. He dealt directly with one of his old professors, J. Alden Weir, under whom he had studied while a student at the Yale School of Fine Arts (1883-1887). Several New York sculptors also submitted designs - Herbert Adams among them - all of which were rejected with the exception of Pratt's whose sketch was spirited, classical, and

allegorical.

BELA PRATT'S 1901 YALE UNIVERSITY BICENTENNIAL MEDAL
70 MM SILVER
Batter Archives Photos

The University's motto, LUX ET VERITAS, is centered on the medal above Apollo, who holds the reins of two prancing horses pulling a chariot. Alongside the horses above the clouds walks the figure of Truth holding a wreath, her gown flowing behind her. The Roman lettering on the reverse is simply edged by two flaming torches. The silver or bronze medals, 2 11/16" in diameter, and 3/16" in thickness, were struck by Tiffany & Company of New York who took most of the credit for them - much to Pratt's dismay. He received $1000. for the design, half of which went to the die-cutters. One of the medals was presented to Theodore Roosevelt, who, in 1908, commissioned Pratt to design the unique recessed $2.50 and $5.00 Indian Head gold pieces.

Charles Eliot Norton, chairman of the Longfellow Centenary Committee of the Cambridge Historical Society asked Pratt in June, 1906 to design a medal honoring Henry W. Longfellow on the hundredth anniversary of his birth. Apparently Pratt's 1894 medal design in honor of Charles William Eliot's twenty-fifth anniversary as President of Harvard College had appealed to the members of the Longfellow centennial committee. They requested that the new medal be of about the same character and size, a circular 3 1/2".

Mr. R.H. Dana sent six photographs of Longfellow to Pratt. These were lent by Mrs. Longfellow, then an invalid, and Pratt was shown which profile she considered to have the most characteristic expression. He then worked carefully to assure that the face and eyes were satisfactory and meticulously sculpted each of the 100 leaves which symbolically surround Longfellow's head. (See Photo on page 1.)

In a letter to his mother * he notes: "One thing that is quite interesting is the fact that Pierpont Morgan has ordered two of the Longfellow Medals and wishes to have them struck in gold. They will cost him about $300 each but I suppose he doesn't mind a little thing like that! He says he is getting a collection of gold medals and he wants two so he can show an obverse and reverse in the case..."

Only 200 of these commemorative bronze medals were issued, each at a subscription cost of $10. Pratt agreed to be paid according to how many were sold. The celebration was held on February 27, 1907.

Shortly prior to leaving for his Maine summer vacation home in July, 1908, Pratt received a commission to design a medal of Archbishop O'Connell to celebrate the centennial of the Boston Roman Catholic Archbishopric. In a letter he says: "The Bishop is a very fat man and looks the part to perfection. There will be at least 100,000 copies struck of the smaller medals (the size of a quarter) and several hundred of the larger (75 mm). I am to get $500 anyway and more if the sales warrant it. I expect to get my full price of $1000..."

ROMAN CATHOLIC DIOCESE OF BOSTON CENTENNIAL, 1908
75 MM BRONZE
Batter Archives Photos

The profile of the Bishop surrounded by GULIELMUS ARCHIEPISCOPUS BOSTONIENSIS in Roman capital letters quite completely fills the obverse circular format. The motif for the reverse is a coat-of-arms consisting of a shield with a cross and a deer, a double cross above a crown and two pyramids of tassels on either side - busy but successful. Pratt mused at one point that every Catholic man, woman and child in Boston would be wearing one of the little medals, each strung on a red, white and blue ribbon to be looped through a buttonhole or lapel.

In 1909, ten years after his first centennial medal, Pratt was awarded the commission for his last, that of Abraham Lincoln. The modelled portrait of Lincoln is typically American in character, hewn strong. It has an angularity and ruggedness similar to the recessed 2 1/2 and 5 dollar gold Indian Head coins which Pratt had recently completed for President Roosevelt.

Pratt considered it his best medal. He was particularly pleased that he had designed it in less than a week. The fact that he had recently sculpted a bas-relief of Abraham Lincoln for Lincoln Park in Lowell, Massachusetts, as well as a Lincoln medallion for a Boston school, must have aided him in being able to hurry the medal along! It was struck in four sizes of both bronze and silver, and Pratt noted that "they expect to sell a lot of them

and the money is to go for a big Lincoln Memorial in New York..."

THE MEDAL DESIGN WHICH PRATT CONSIDERED HIS BEST:
THE 1909 ABRAHAM LINCOLN CENTENNIAL
Photograph by Hakim Raquib

Bela Pratt died unexpectedly in 1917, in his 49th year, while working on a monumental piece of Alexander Hamilton commissioned by the Art Institute of Chicago. He had completed over 180 works, including colossal pieces, monumental statues, portrait busts, bas-reliefs, and ideal figures. He was proud of his medal work and said that he did his best to hide his conceit.

* All quotes are drawn from Bela Pratt's letters to his mother which are in my collection of Pratt papers. CKS

Cynthia Kennedy Sam is an art researcher, author, and lecturer with a special fondness for the work of Bela Lyon Pratt, who was her grandfather. For a more thorough treatment of the subject, see her paper "Bela Lyon Pratt: Medals, Medallions and Coins" in the 1988 publication **The Medal in America**, Alan M. Stahl, Editor, available from the American Numismatic Society. (See article on page 6.) EJL

AN INNOVATIVE MODERN MEDALLIST

Polish artist Ewa Olszewska-Borys, born in 1939, received her formal training at the Warsaw Academy of Fine Arts and at the School of Fine Arts in Paris. Her medals have been displayed in numerous exhibitions, including FIDEM '87 in Colorado Springs. The following article about this clever modern medallist is excerpted from the May 1988 newsletter of the Polish American Numismatic Association in Chicago. We are grateful for PANA's kind permission to reprint it here. EJL

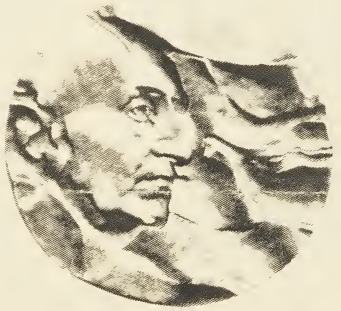
EWA OLSZEWSKA-BORYS

Zofia Demkowska

Ewa Olszewska-Borys' creative achievements in medallic art are well-known and widely recognised. Her works, executed at home and abroad, have been awarded a number of prizes.

The highly talented artist has a strikingly rich repertoire of means of expression and a remarkable command of workmanship. Her landscape medals, genre compositions and works on sporting themes have been lauded for their original, innovative qualities. Her oeurve includes ceramic medals with colored glaze, works sculpted in the negative in a mold using a self-invented technique, and portraits cut by hand in steel, likewise in the negative.

The peculiarity of the artist's method of shaping two-sided medals consists in her making use of and enhancing the sculptural value of the obverse and the reverse so that the spectator is no longer aware that he is looking at a flat disk. This is best understood by viewing obverse and reverse placed side by side so that the two profiles can be seen to make a coherent whole. The profiles obey the rigours of bas-relief, at times quite markedly, the result of a deliberate procedure employed in the course of modeling the reliefs on both sides of the artist's medals. Let us analyse this interesting problem in more detail.



THE POET BOLESLAW LESMIAN BY EWA OLSZEWSKA-BORYS
CAST BRONZE, 146 X 157 MM, 1976
Photo by A.B. Bohdziewicz, Courtesy PANA

Mrs. Ewa Olszewska-Borys' method of forming the relief does not consist in modeling the background first and superimposing the outlines of the composition on it next, but in exploring and establishing the relationship between the main figure and the background. Transitions between the surfaces are made of soft hollows, sharp edges, and

unhomogeneous "blurred" background with which they are organically linked. When one of Olszewska-Borys' medals is observed in different positions, new elements of the surface come into view, and either the entire composition or sections thereof are brought into the foreground. As a result, the overall image changes, and we have an illusion of motion and vibration.

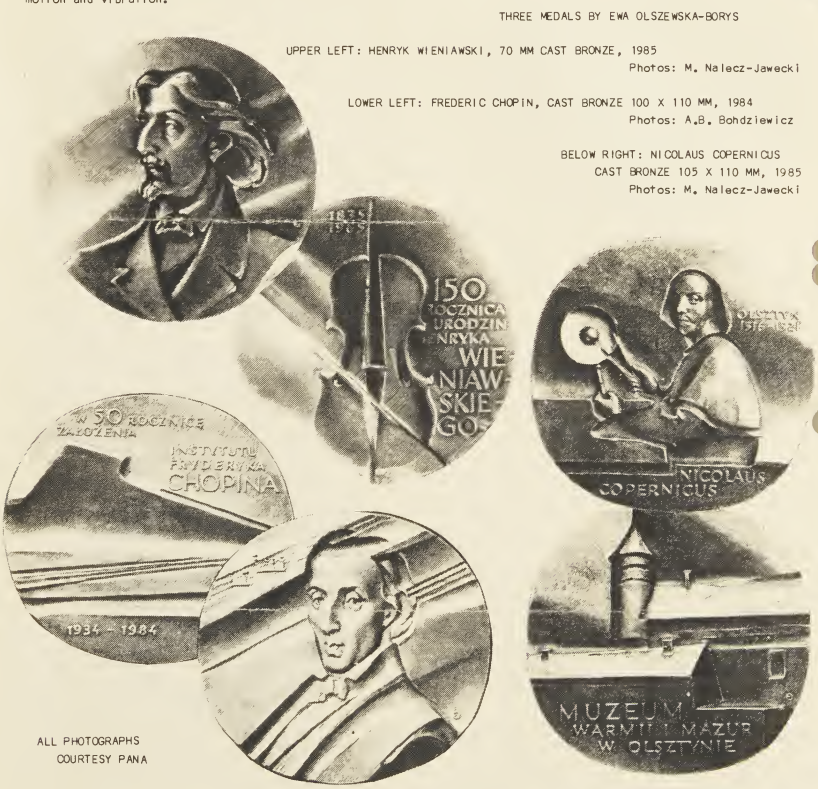
deeply contoured silhouettes - the contour being at times deeper than the background itself - multiply the number of planes enhancing the spatial quality. Deeper concavities produce inner surface where part of the subject's head or hand, a drapery or an architectural detail may also be placed.

THREE MEDALS BY EWA OLSZEWSKA-BORYS

UPPER LEFT: HENRYK WIENIAWSKI, 70 MM CAST BRONZE, 1985
Photos: M. Nalecz-Jawecki

LOWER LEFT: FREDERIC CHOPIN, CAST BRONZE 100 X 110 MM, 1984
Photos: A.B. Bohdziewicz

BELOW RIGHT: NICOLAUS COPERNICUS
CAST BRONZE 105 X 110 MM, 1985
Photos: M. Nalecz-Jawecki



ALL PHOTOGRAPHS
COURTESY PAN A

The artist's bold use of the third dimension enhances the spatial quality of her medallic surfaces. Her handling of them is at times very energetic, and the convexities are very prominent and smooth almost as they are in high relief. But the artist has taken up yet another device: forms in the negative. Dark hollows in the background and

Ewa Olszewska-Borys' art touches upon a wealth of problems and is permeated with emotions of striking intensity. Her quest concentrates on issues of vital importance to medallic art, namely portraiture and the evolution of form and workmanship. Her art may be viewed as their epitome. All this directs our thoughts towards the eternal mystery of creation

letter, which, as we have seen, was but "to ask you if you will consent to eight being removed from the panel to which they are attached for that purpose".

More to the point, let us touch, if but for an instant, on the experiences of M. Thibaudeau, who had earlier sent to Burlington House for M. Rodin's "Idylle" and received in lieu thereof M. Ringel's hapless case of medals! This he at once returned, as at the moment it was not included in his commission, and when, in due course, he made application for it in M. Ringel's name, he appears to have proved beyond dispute that M. Ringel's case was unmarked, unnumbered, and completely forgotten! Nobody knew anything about it, and it was some time ere it could be identified and handed over to his care.

"Le désordre organisé," concludes the author of the article in L'Art, not, it is to be feared, without reason, "Risum teneatis, amici, et Dieu vous garde d'exposer à la 'Royal Academy of Arts'!" WEH

JEAN RINGEL D'ILLZACH

He was christened Jean Desire Ringel after his birth in Illzach in the provence of Alsace, France, on September 29, 1847. By his 26th birthday, his training under Jouffroy and Falguierre had earned him a showing at the Paris Salon, and in 1883 he was awarded the first of several prizes there. Working alternately in his studios in Strassburg and Paris, Ringel was described by Leonard Forrer as "one of the most excellent sculptors of our time." "W.E.H.", late 19th century critic with **The Magazine of Art**, compared the medals of Ringel d'Illzach with those of David d'Angers, pronounced the former lacking in "imaginative treatment of character", but admitted grudgingly that Ringel did have "a capital knack of portraiture."

Comparison with David d'Angers was apt as both men modelled series of portrait medallions of eminent contemporary Frenchmen. Those by Ringel include Auguste Rodin, Victor Hugo, Louis Pasteur, and, of course, himself (see Illustration in Forrer, Vol. V, page 130). These are bold portraits executed on a grand scale - 140 mm. The portrait of Alexandre Dumas fils reproduced here is most probably a recast which has lost the fine detailing of the original. For a photograph of the original, see **The Magazine of Art**, 1886, page 524.

ALEXANDRE DUMAS FILS
CAST BRONZE 173 MM

Surprisingly, Ringel d'Illzach's name does not appear among the exhibitors at the International Exhibition of Contemporary Medals at the ANS in New York in 1910. Certainly his work was known in New York, for Ringel was the artist chosen by the Grolier Club to create its first medallic issue, a portrait of Nathaniel Hawthorne, in 1892. The focus of the large (175 mm) cast bronze piece is the middle initial of the author of **The Scarlet Letter** looming above his head, a flagrant "A".

For other photographic reproductions of the artist's medallic work, see Carsten Svarstad **Medals of Actors, Singers & Dancers**, Spink & Son, London, 1963, p 6, **International Studio** Vol 27, 1907, p 175, and **The Magazine of Art**, 1885, pp 384-386. Jean Ringel d'Illzach died in Strassburg in 1916.

ANS PUBLISHES **THE MEDAL IN AMERICA**

The Medal in America, a hardcover publication of the proceedings at the American Numismatic Society's September, 1987 COAC (Coinage of the Americas Conference) is now available for sale. The dozen articles which deal with subjects ranging from "The Indian Peace Medal of King George I" by Ebenezer Nii Quarcoopome to "The Society of Medalists" by Joseph Veach Noble, are amply augmented by crisp black and white photographs.

Of much importance are discussions of the lives and art of four American medallists: John Flanagan by Donna Hassler, Daniel Chester French by Michael Richman, James Earle Fraser by August L. Freundlich, and Bela Lyon Pratt by Cynthia Kennedy Sam. Yvonne Korshak reveals the inspirations for Augustin Dupre's Libertas Americana, Cornelius Vermeule gives us some insight into Victorian medallic memorials, and Elaine J. Leotti surveys the contributions of American women medallists during the past 100 years. Rounding out the dozen papers are George Fuld and Barry Tayman's study of "Happy While United" Indian Peace Medals, Javier Gimeno's, "The Spanish Medal in America", and Dorothy Budd Bartle's discourse on "The Ideal Museum Collection of Medals" at the Newark Museum.

Deftly edited by Alan M. Stahl, **The Medal in America** is a must for every collector's library shelf. The price is a modest $15. (Add $1 per book for U.S. delivery, $1.50 per copy elsewhere.) Address your order to: The American Numismatic Society, Broadway at 155th Street, New York, N.Y. 10032.

THE MEDALLIST
VOLUME 5 NUMBER 2 SEPTEMBER 1988
Editor E. J. Leotti

The Medallist, devoted to the art and history of the medal, is published (since June 1984) every March, June, September and December by Irwin Batter, 2521 1/2 S. Vista Way, Suite 30, Oceanside CA 92054. Annual subscription in the USA is $5, elsewhere $9.

and towards the artist's striving to grasp the principle of transformations within a centrally shaped system, or the medal within a circle. We may also think of the perfection of this form, its universality and permanence.

Ewa Olszewska-Borys' works reflect her enjoyment at every unique opportunity: the individual shaping of each of her successive medals. Her medals spring from her passionate trust in the importance and purpose of things occurring on a flat surface, within a circle, on a small sculptured disk, minted or cast in metal. ZD

M. RINGEL AND THE HAPLESS CASE OF MEDALS

The following article appeared in an 1886 issue of the British **Magazine of Art**. Although more than a century has passed, today's artists will readily identify with the plight of M. Ringel as he grapples with Organized Art.

M. Rodin is not the only foreign artist who has had to complain this year of the eccentricities of the Royal Academy of Arts. In a recent number of L'Art, the story is told, with an abundance of malice, how M. Ringel (d'Illzach), against his will and much to his astonishment, was exposed to a like apotheosis.

Last year M. Ringel exhibited at the Salon a case or frame of twelve medals. They found favour in the eyes of the jury, and it occurred to him that they would look well at Burlington House, and that they might find favour in the eyes of the Royal Academy's Hanging Committee of 1886. To Burlington House they were despatched accordingly, together with a thirteenth - the medallion of M. Grévy, now and this some time past President of the French Republic. For some occult and inexplicable reason, the Council would receive no more than eight of them.

On the 7th April, Mr. Eaton (the secretary of the Royal Academy) wrote to M. Ringel "to ask you if you will consent to eight being removed from the panel to which they are attached for that purpose". M. Ringel, "remembering that the President of the Royal Academy is both sculptor and painter" wrote directly to him on the 15th April in an appeal "à l'esprit de justice du Président, mais aussi au goût éclairé de l'artiste éminent qui comprendra que je ne puis mutiler un cadre fait exprès pour contenir douze médaillons et qui a été admis comme tel à toutes les Expositions ou je l'ai présenté et notamment au Salon de Paris, ou mes médaillons ont été récompensés par le Jury." Rather than sanction any such mutilation he would withdraw his work and renounce the honour of exhibition, and "dans l'attente d'être honoré de votre réponse," he signed and despatched his letter.

No answer came; but he duly received an invitation to the private view, and was happy to think that his pleading had not been in vain. As he could not cross to London to make sure of it, he deputed the duty to a friend, who repaired to Burlington House to find exhibited, not the whole set of medallions, not even eight of them, but only one, the "Grévy" - "irreverently dangling in the middle of a case."

The proceeding seems to have struck M. Ringel as a little strong, for his second letter to the President (31st May) is touched with a certain irritation. He remarks that, not having received any answer to his letter of the 15th April, he had naturally concluded that the Council had yielded to his "respectful observations in reply to the strange request transmitted by your secretary" and he is all the more astonished to learn that his case of medals is not included in the exhibition. He refers to the "immense wrong" which has been done to him by the suppression of his works, and the fact that it was not thought worth while to tell him that he could have them when he cared to send for them "which would at least have permitted me to exhibit them elsewhere", and he goes on to say that he is trying "but in vain, to reconcile the extreme 'impolitesse' of your behaviour with your great reputation for courtesy". It is enough, he adds, "à décourager à jamais les artistes étrangers de se risquer encore à exposer à la 'Royal Academy'."

To dispose of this protest was for Mr. Eaton the work of no time at all. Writing under the date of the 1st June, he informed M. Ringel that no answer had ever been received to his notification of the 7th April; that if any such answer had been received it would have been his duty to lay it before the President and Council, and reply to it according to their instructions; that the President never replied in person; that as no letter had ever been received from M. Ringel, nobody could be accused of "impolitesse" towards him; that he had only received his invitation to the private view as the exhibitor of the "Grévy"; that, with regard to the case of medals, in a former letter, of the 7th April, "I explained to you why they could not be exhibited, and it would not have been in the power of the President or any one else to make any alteration of the rules in your favour", and finally, that "I have given orders for the medallions to be given up to M. Thibaudeau in accordance with your request."

M. Ringel, by no means satisfied with the exactness of Mr. Eaton's information with regard to the non-delivery of his letter of the 15th April, addressed a formal complaint to the Minister des Postes et Telegraphes, who informed him six days after that his researches having been in vain, he had asked the Postmaster-General to institute an inquiry on this side of the Channel also; and that Mr. Eaton's "I explained to you why they could not be exhibited" only meant that he had altogether forgotten his own

THE MEDALLIST

VOLUME 5, NUMBER 3. DECEMBER 1988.
PUBLISHED QUARTERLY AT LANGLOIS, OREGON.

THE SAMUEL FINLEY BREESE MORSE MEDAL
FOR THE HALL OF FAME FOR GREAT AMERICANS

BY C. PAUL JENNEWEIN (1890-1978)

BRONZE 3" DIAMETER 1963
REVERSE DESIGN

TAMPA MUSEUM OF ART COLLECTION

Photograph courtesy
Tampa Museum of Art

C. PAUL JENNEWEIN, SCULPTOR OF CLASSIC GRACE

E.J. Leotti

To back up his portrait of Samuel F.B. Morse for the Hall of Fame for Great Americans medal, C. Paul Jennewein chose to accent Morse's artistic career rather than his inventive one. A graceful Muse of Art floats through the air, her bare toes lightly dancing atop the lettering at the medal's edge, her gaze fastened upon the tiny pegasus in her right hand. A feisty putto tugs at a banner with the legend PICTORQUE ET INVENTOR that billows around the Muse's skirts. Telegraph poles in the background are subtly placed and almost subliminally rendered, a successful ploy by the artist to soften the anachronistic jolt of modern technology combined with neo-classic symbolism. The telegraph poles lend depth to the medal while their fixed vertical and horizontal lines contrast with and heighten the sense of motion in the foreground figures.

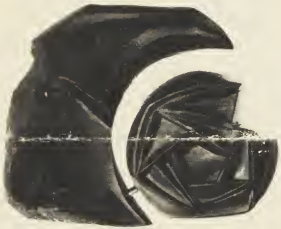
The deft designer of the medal was Carl Paul Jennewein, born in Stuttgart, Germany in 1890. His father was an engraver, but young Paul had no taste for the vocation, and was instead apprenticed to a number of painters and sculptors. In 1907, at the age of 17, he was allowed to journey to New York where he divided his time between an apprenticeship with a firm of architectural sculptors and study at the Art Students League. When he was 27 he won the Prix de Rome, and after two years of study in Italy, Jennewein, by then an American citizen, returned to New York City where he would live and work for the rest of his life. His many honors included the J. Sanford Saltus Medal of the American Numismatic Society in 1949. Jennewein was 87 and still hard at work on commissions at his death in 1978.

Paul Jennewein's neo-classical sculpture includes high relief bronze doors at Rockefeller Center, New York, a pair of monumental eagles on the Arlington Bridge, Washington, D.C., an elegant fountain group titled "Nymph and Faun" also in that city, and a bronze statue of an American Indian and Eagle in Tours, France. Brookgreen Gardens boasts a number of pieces by this artist. A group of painted terracotta pediment figures representing ancient Greek gods may be seen at the Tampa Museum of Art.

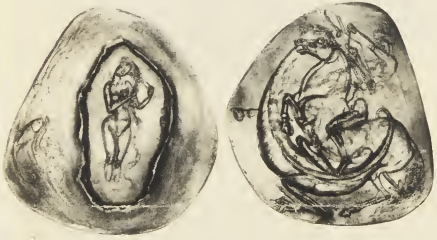
Medallic works besides the Morse medal include Samuel Clemens, also for the Hall of Fame for Great Americans, 1963, "Gloria et Fama" for the Society of Medalists, 1933, the President Truman Inaugural medal, 1949, "The Tomb of the Unknown Soldier", 1967, conjoined portraits of Archer and Anna Hyatt Huntington for Brookgreen Gardens, 1970, and the John F. Kennedy Center medal, 1971.

TRAVELING FIDEM MEDALS MOVE TO TAMPA

A select group of some 200 medals, the traveling exhibition of FIDEM '87, is currently on display at the Tampa Museum of Art in Florida. The broad spectrum of creativity includes designs by contemporary artists from 21 countries, among them, Canada, Finland, the Netherlands and Greece. Most of the medals are far from traditional, and many fall more into the realm of small sculpture rather than medallic art. Among the latter is Austrian Martha Coufal-Hartl's stone "Moon-Rose" shown below.



More medallic in concept is Nicola Moss's "George and the Dragon" with its complementary obverse and reverse (103 x 115 mm, bronze). Miss Moss is one of Britain's up-and-coming young sculptors.



Czechoslovakian Jiri Harcuba, who works in glass as well as in metal, is represented by his haunting cast bronze portrait of Antonin Dvorak (135 x 145 mm).

"Protect Me I - Birds", shown above, is the 72 x 131 mm cast bronze contribution of award-winning Polish artist Zofia Demkowska.

In fascinating contrast to the latest creations in the world of medals is an exhibition of work from the Tampa Museum's permanent collection of medals designed or collected by C. Paul Jennewein, the American sculptor most active in the 1930's and 40's. The Tampa Museum of Art is home to an important collection of bronzes, plasters, drawings and medals by Jennewein, a bequest of the artist upon his death in 1978. This is the second major exhibition of the artist's work at the Tampa Museum in a decade. One of the works on display is Jennewein's Samuel F.B. Morse medal which is featured on page one of this issue.

Both medals exhibitions will remain on display at the Tampa Museum of Art through January 1, 1989. The FIDEM medals, which have previously been on display at the Magnes Memorial Museum in Berkeley, California and the Smithsonian Institution, will be viewable one last time in this country at the American Numismatic Society in New York during February and March, 1989. The Jennewein medals, however, may not be on display again for another decade. For this not-to-be-missed opportunity, be sure to visit the Tampa Museum of Art, open Tuesday through Sunday, at 601 Doyle Carlton Drive, Tampa, Florida 33602; Telephone 813 223-8130. EJL

A FEW WORDS FROM THE PRESIDENT OF AMSA

Beverly Philip Mazze

As President of the American Medallic Sculpture Association, I represent a growing national organization of sculptors, museum curators, art historians and educators, numismatic and medallic collectors and dealers, private as well as public mints and others knowledgeable in the field of medallic/coin sculpture. We are joined together for the admittedly idealistic purpose of improving the quality of American coins and medals, and educating the public to understand and appreciate quality

coins and medals. AMSA supports legislation to modernize U.S. circulating coin designs - if Congress is willing to take the steps that are necessary to insure that those designs will be the very best we can get.

Up until now, too little time has been allowed for the design process. The Plan I've proposed allows artists sufficient time for the creative process without delaying issuance of new coinage.

In addition, the Plan would make open competitions not only possible but also viable providing for presubmission self-screening mechanisms, technical and aesthetic guidelines for competitors, and a two-step jurying process in which stipends are provided only to finalists who prepare three-dimensional models of their designs.

The third major component of the proposed Plan is the appointment of a Special Advisory Committee of individuals with expertise in numismatics, medallic/coin sculpture, and art - both to formulate aesthetic guidelines, including suggestions on appropriate images or themes for new coin designs, and to judge design submissions.

The Plan also provides for: total impartiality in the judging process; analytic tools to help judges look beyond the second dimension in order to determine the suitability of a particular sketch or rendering as a design; and design of the obverse and reverse by the same artist. The current practice of mix-and-match obverse and reverse designs is not, I repeat, not, acceptable. Here's the reason why.

Coins and medals are a very distinctive kind of sculpture. They are not objects comprised of two independent and separate sides. Instead, obverse and reverse constitute the whole sculpture, and the time it takes to look first at one side, then the other, is a fourth dimension of that sculpture. The reason the same artist should design both sides of a coin or medal then is because both sides are a part of the same piece of sculpture.

From an aesthetic point of view, change in our coinage is not desirable unless it is for the better. New designs should be of our time. Our coinage and commemorative medals should reflect our nation's accomplishments in the 20th century. And they should have something to say also about our people, our values, and our culture today. BPM

The foregoing was excerpted, with the permission of Mrs. Mazze, from her September 14, 1988 testimony before the U.S. Subcommittee on Consumer Affairs and Coinage of the Committee on Banking, Finance and Urban Affairs. She reports sadly that her Plan is doubtless "too sensible to survive the world of Washington politics". EJL

MEDALLIC PLAGIARISM

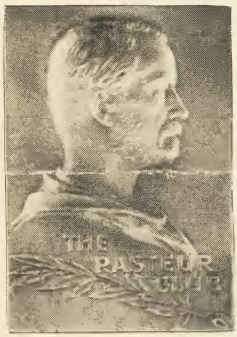
Ralph R. Sonnenschein

The bane of an author is the theft of his or her writing: plagiarism. Even if the author is long dead, such unacknowledged use of ideas and expression has always been considered somewhat unprincipled, at the least. The same can be said for unattributed copying of an artist's work. Even in the rarified world of medallic art such plagiarism occurs, as witness two examples from my collection.

Georges-Henri Prud'homme designed a splendid plaquette of Louis Pasteur in 1922, the centennial of Pasteur's birth. This piece, produced by and still available from the Paris Mint, carries a characterful portrait, artfully draped, on its obverse (Fig 1a). The reverse shows a young woman, personifying Science, seated at a laboratory bench with a variety of scientific paraphernalia.

Figure 1a

Figure 1b

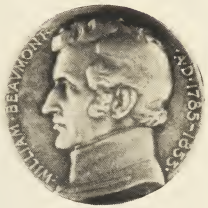


Now consider Figure 1b the medal (with blank reverse) of the Pasteur Club of Cleveland, Ohio. Is this a mirror image of the Prud'homme piece? Well, almost. Aside from the new lettering, the folds of the gown have lost much of the elegance of the original, and the sculpting of the face no longer gives the detail nor indicates the character implicit in Prud'homme's rendition. Neither an artist's name nor a mint mark appears on this medal.

The look-alike medal, sculpted by Ramon Gordils, was struck in 1958 by Medallic Art Company at the request of the Pasteur Club. To produce such a reversed image, an enlarged plaster model of the original is worked on by the artist to exchange an unwanted inscription for new lettering and to retouch as desired. A medal pattern is then made and the die is cut in contraposition, a task that

can be done with the Janvier pantograph. (My thanks to Dick Johnson for this information.) (See Editor's Note.)

Figure 2a



The second pair of medals bear the portrait of William Beaumont (1785-1853), pioneer American surgeon and physiologist. Figure 2a shows the obverse of the medal designed by J. Maxwell Miller and struck by Medallic Art Co. in 1929 for the International Physiological Congress held in Boston that year. The reverse carries an allegorical scene and an inscription concerning the congress.

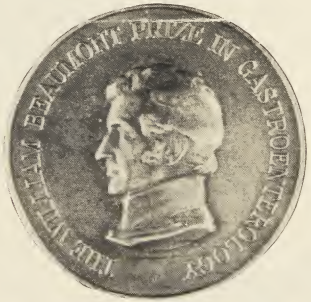


Figure 2b

The plagiarism of Miller's work is the William Beaumont Prize medal of the American Gastroenterological Association (Fig 2b). The original of this medal, first produced in 1976, is in silver (the example in my collection is bronze); it appears to be cast. The Colorado Badge & Trophy Co., Denver, produced the medal from a model by Wendell Smee, based on a design of Bernice Kern. The portrait of Beaumont is almost identical with that on Miller's medal, but its overall dimensions are marginally smaller, and certain proportions differ. Thus, it was presumably copied by other than mechanical means. (The possibility that both artists may have independently made designs from a single original portrait is ruled out by the fact that no such half-face portrait of Beaumont in military uniform is known to exist.) The medal's reverse carries an inscription describing the organization and award, with space for inserting the name of the awardee.

Surely, other examples of such copying exist. While they may be legal, they are hardly commendable. Not only do they represent misappropriation of an artist's creation, but they commonly result in a product of inferior quality. RRS

Note: D. Wayne Johnson, for many years associated with the Medallic Art Company, is a recognized authority in the field.

Dr. Sonnenschein enjoys a world-wide correspondence with fellow collectors of medical science medals. This is his second article for **The Medallist**. EJL

GETTING HIGH ON MEDALLIC ART IN SANTA FE

After decades of lying moribund in the minds of the American art-buying public, medallic art celebrated a spectacular rebirth last month at the Janus Gallery in the mountain city of Santa Fe, New Mexico. The Grand Opening took place on November 12 when 150 works of art by 60 AMSA sculptors in media ranging from bronze to stone, were unveiled. The one-of-a-kind and limited edition relief works, or small "personal" sculpture, were the featured exhibition at the Janus Gallery through November 28.

"PERSONAL" SCULPTURE at THE JANUS

Clockwise from upper left: "Chagall Memorial" by Marika Somogyi, "Cat and Mouse" by Robert Weinman, "Superstar" by Dana Greene, and "Brookgreen Gardens" by Marcel Jovine.

Santa Fe is the second largest art market in the United States, boasting more than 200 galleries. Of these the Janus, which specializes in contemporary works of art, is recognized as one of the finest. It is a fitting place for the first major sale of American medals in this century. And as Janus Director Victoria Andrews pointed out, in the eyes of today's knowledgable American art collector, medals are "very affordable pieces of sculpture".

Alan Stahl, ANS Curator of Medals, added impetus to the exhibition with his gallery talk at the Santa Fe Library on November 13. Dr. Stahl's lecture provided background for the neophyte medal collector, tracing the development of medallic sculpture and discussing the state of the art today as exemplified by a number of medals at the Janus.

In conjuction with the Janus show and sale, AMSA staged an "East Meets West" Conference for its members. Featured events were tours of two area foundries, a discussion on improving AMSA artists' sales, and a number of dining experiences at some of Santa Fe's fine restaurants. AMSA President Bev Mazze was on hand to orchestrate the proceedings, while AMSA Western Vice President Bill Gould and his wife Jeri were host and hostess, generously volunteering their sculpture studio as a workshop for making both cast and struck medals.

We applaud AMSA's efforts to spark new interest in medallic art, and we encourage any of you who are not members to join. For information, write to Maryvonne Rosse, AMSA Secretary, 431 Buena Vista Road, New City, New York 10956.

THREE MEDICAL PORTRAITS BY FRANCOIS DE HERAIN
E.J. Leotti

MAXIME LAIGNEL-LEVASTINE by FRANCOIS DE HERAIN
Obverse 80 mm Bronze

The subject of this vigorous portrait by French artist Francois De Herain is his fellow countryman, Maxime Laignel-Lavastine, a physician renowned for historical studies in medicine. Born in Evreux in 1875, Laignel-Lavastine won his doctorate in Paris in 1903 with a thesis entitled "Recherches sur le plexus solaire". He worked for a time as a hospital physician, but he is best known for his writings on medical history and neurology. In 1937 he was elected to the Paris Academy of Medicine, and in 1938 he was honored with the title of Chevalier of the Legion of Honor. This medal commemorates both events. Dr. Laignel-Lavastine died in 1953 during a voyage home from a visit to the Holy Land.

REVERSE OF THE LAIGNEL-LAVASTINE MEDAL
Roosters and snakes above; the solar plexus below.

The subject of the second medal by Francois De Herain is Pierre Marie Guillaume Honore Sebileau. Born in Saint-Fort-sur-Gironde in 1860, Sebileau took his medical training in Paris. His forte was maxillo-facial surgery in which he was a pioneer, creating a chair of clinical otorhinolaryngology in Paris as early as 1910. He was a member of the French Academy of Medicine from 1911 until his retirement in 1926. De Herain's deeply-cut uniface plaquette (46 x 70 mm) commemorates this event. Dr. Sebileau died in 1953.

The third subject of our medical trio is Dr. Henry Delageniere. The 52 x 75 mm bronze plaquette is also a retirement piece given to Dr. Delageniere when he stepped down from the Academy of Medicine in 1930. Like the two other De Herain portraits illustrated here, it is rendered honestly and realistically, showing a man of advanced years with drooping flesh and sagging shoulders. Dr. Delageniere, whose birth date is given as circa 1858, would have been in his early 70's at the time. The doctor studied medicine in Angers, completing his internship in

1880. He headed a surgical clinic in Mons where he specialized in abdominal surgery, hysterectomies, and colostomies. Dr. Delageniere died within a year of his retirement, in 1931.

Less is written about the medallist than of the three subjects covered here. Francois De Herain is not even mentioned by Leonard Forrer, and he is unique among French medal designers in that he seems never to have produced work for the Paris Mint. Born in Paris on November 10, 1877, De Herain nearly became a physician himself. He was midway through his internship when he dropped his scalpel and took up the sculptor's chisel - for what reason we can only guess. Beyond that intriguing morsel, we have learned that he sculpted busts and medals in North Africa. Besides the three pieces shown here which were produced in France, we know that he exhibited in the National Society of Beaux-Arts in 1943. The rest of his life is as blank as the reverse of a uniface medal. De Herain died on May 30, 1962.

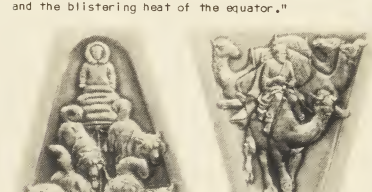
GALES OFFER "DUTCH AUCTION" SALE

Looking for a bargain? Open C & D Gale's Catalog #9 to the blue center section, and there you'll find their trademarked "Dutch Auction" Inventory Reduction Sale. What's a "Dutch Auction"? Well, as the Gales explain, all of the coins and medals in the blue insert which were not sold at the prices listed by October 30, would be "available at discount, the extent of the discount depending on the date of purchase." The discount rate was to double every 2 weeks, with 5% off between October 30 and November 13, 10% off between November 13 and 27, 20% off from November 27 to December 11, and culminating in 40% off from then until December 18.

The Gales stress that their "Dutch Auction" sale is for subscribers only, and, since items are one-of-a-kind, they caution subscribers to "Wait as long as you dare!" If you're not a subscriber, you may have already missed out on some great deals, such as the 1920 ANS Prince of Wales medal in bronze listed at $75, a 1707 Queen Anne in silver listed at $95, and 10 of the Galerie Metallique des Hommes Francais, listed at $10 each. To become a subscriber to the Gales' fixed price and auction catalogs, send $5 for one year to: C & D Gale, 2404 Berwyn Road, Wilmington, Delaware 19810.

A WORK OF CONTRASTS FROM THE SOCIETY OF MEDALISTS

The 118th issue of the Society of Medalists is a V-shaped design by Patricia L. Verani titled "Snow and Sand". The medal depicts two animals which have long been of service to man - a team of Huskies pull a sled directly towards us almost tugging it from the carved hollow of the "Snow" side, while a group of arrogant camels lope from the concave desert of the "Sand" side. In the artist's words, "Contrasts abound; the dogs are relatively small and the camels are huge; the dogs seem to be enjoying their task while the nasty temper of camels is legendary. Finally, there is the freezing cold of the far north and the blistering heat of the equator."



SNOW AND SAND by PATRICIA L. VERANI
Society of Medalists #118

Patricia Lewis Verani is a graduate of the Museum School of Fine Arts in Boston. A member of AMSA, she is known for her sympathetic portrayals of animals, one of which, "Naptime" was included at FIDEM '87 in Colorado Springs. Other medallic works by Verani include a portrait of "Bear" Bryant and the Londonderry, New Hampshire Bicentennial. She is the recent winner of the competition for the U.S. silver dollar commemorating the Constitution.

To purchase a copy of Patricia Verani's "Snow and Sand", write to the Society of Medalists, Old Ridgebury Road, Danbury, Connecticut 06810, and request membership information.

ANOTHER DAZZLING ISSUE OF THE MEDAL

The Autumn 1988 issue of **The Medal**, published by the British Art Medal Trust in association with FIDEM, is brimful of lively articles and provocative art. From John R. Spencer's cover story "An Unknown Fifteenth Century Medallist: Varro, Baltrame Belfradelli" to Bernd Ernsting's article on the distinctive work of Ludwig Gies to the news of medallic happenings around the world today, it is an issue to read, to savor and to treasure. Illustrations, some in full color, abound. For subscription and BAMS membership information, write: John Cooke, 7 Amersham Road, Beaconsfield, Bucks HP9 2LA, Great Britain.

THE MEDALLIST
VOLUME 5 NUMBER 3 DECEMBER 1988

The Medallist, devoted to the art and history of the medal, is published (since June 1934) every March, June, September and December. Address inquiries and manuscripts to Elaine J. Leotti, Editor and Publisher, POBox 276, Langlois, Oregon 97450. Annual subscription in the USA is $5, elsewhere $10.

THE MEDALLIST

VOLUME 5 NUMBER 4 FIFTH ANNIVERSARY ISSUE MARCH 1989

AUGUSTUS SAINT-GAUDENS (1848-1907)
BY HELEN FARNSWORTH MEARS - 1898 - HOLLOW CAST BRONZE 190 X 217 MM
Courtesy American Numismatic Society Photographic Services, New York

A PORTRAIT OF A FAMOUS ARTIST BY A FORGOTTEN ONE
E. J. Leotti

Our cover picture, a sensitive portrait of Augustus Saint-Gaudens, was a favorite of the subject and his family. It was modelled from life in 1898 in Saint-Gaudens' Paris studio where the great sculptor was working on his equestrian monument to General Sherman. The artist who caught Saint-Gaudens in relaxed profile was a woman he hailed as one of his most talented pupils, his first female assistant and a fond friend, 27 year-old Helen Farnsworth Mears.

Helen Mears was born in Oshkosh, Wisconsin in 1871. Although the family was poor, her parents provided a rich atmosphere of intellectual stimulation for Nellie, as she was then known, and her two older sisters. Her mother was a published poet and playwright, while her father, whose varied career included stints as a miner, a salesman and an inventor, used his education in anatomy to guide Helen's early attempts at modelling. It was he who fashioned the sculptor's tools that Helen was to use all her life.

According to one source, Saint-Gaudens became a part of Helen's life when she was still in her teens, offering her a place in his classroom after seeing a photograph of a kneeling clay figure which Helen titled "Repentance". It was not until four years later, however, following study with Lorado Taft, a success with her first major work, "The Genius of Wisconsin", and the backing of a wealthy patron, that Helen went to New York and enrolled in Saint-Gauden's life class at the Art Students League. Within days, Saint-Gaudens plucked Helen from his class and dubbed her his assistant.

Helen's patron financed a trip to Italy and France where Helen studied with several artists, including Alexandre Charpentier, Deneys Puesch and Frederick MacMonnies, before rejoining Saint-Gaudens - at his request - to assist with the equestrian Sherman.

Helen's sister and lifelong companion, Mary Mears, described her first encounter with Helen's mentor and gave an intriguing glimpse into their lives:

"My introduction to Saint-Gaudens was in my sister's Latin Quarter studio in the Rue Notre Dame des Champs. He had come to inspect a bust she had started for him; for, like many masters past and present, he employed the most advanced of his students to assist him in his work. I was fresh from Wisconsin and my chief concern that day was the atelier, for it had been my responsibility. Would Saint-Gaudens approve the light? Would he think the place suitable for the work in hand? Imagine my relief then, when he turned to me and said, 'It's perfect. I congratulate you, Madmoiselle, on finding such a spot.'

How little he guessed what the achievement had cost me! I had been sent by my sister...to secure a studio with an adequate skylight (there was a tax on windows in those days), with sufficient floor space to admit of a long view of the work, with a balcony wide enough to accommodate two couches, and finally with a sink and running water. This last item was second only in importance to the light. And all these requirements I had met and more; for, in addition, there was a delightful overrun garden with a small broken-nosed, moss-covered statue in the center. After hours of arduous searching, I had returned at twilight triumphantly with the lease ready for my sister's signature. Small wonder that I was filled with pride."

Long after the Mears sisters returned to the United States, they kept up a warm correspondence with Saint-Gaudens. In one letter to Mary, the crusty old sculptor mused, "I miss you a great deal... Last night Homer, Madame and I went to the Cafe de la Paix and I though so much of you while the Hungarians swung their waltzes, just the same as when you were here... Well, I'll put one arm under yours, another under Mlle. Nellie's and we will skip along the Rue Notre Dame des Champs to No. 34 and say 'Good-night. I have had a delightful time!'"

Obviously, the relationship between "Mlle. Nellie" and her master was open and pleasant. Saint-Gauden's natural, relaxed pose in the plaque bears this out. In fact, the pose, which reveals a slight paunch, was apparently deemed too casual and unflattering to the subject, for after the original plaster cast was lost in a fire at Saint-Gauden's studio, Helen replaced it with a bronze cast of just the upper portion in which the portrait is truncated below the shoulder. This cast can be seen today at the Saint-Gauden's National Historical Site in Cornish, New Hampshire.

What became of the young woman who modelled the subtle portrait of her master? Her career - and her life - were brief and tragic. A lone triumph was her sculpture of Frances E. Willard, the first statue of a woman by a woman to be placed in the United States Capitol. Her major work, a "Fountain of Life" which won high praise from Saint-Gaudens, never went beyond a plaster cast, long since destroyed. Surviving works by Helen Mears include a handful of bas-relief portraits all of which reflect Saint-Gaudens' strong influence on his student. Miss Mears succumbed to a combination of overwork, malnutrition, and exposure to cold in her New York studio apartment in 1917. She was 44 years old.

Note: Much of the source material, including the quoted correspondence, came from Susan Porter Green's 1972 book **Helen Farnsworth Mears** published by the Paine Art Center in Oshkosh, Wisconsin, where some of Mears' surviving sculpture is housed. EJL

A MEDAL CALLED CZAS

Robert Turfboer

CZAS means TIME in Polish. I have been told that the word CZAS sounds like Charles, without R-L-E of course. I stress that because, as this brief story unfolds, you will notice that 'SOUND' plays an important role in it.

CZAS and I first met on paper, so to speak. The night before our memorable visit to the FIDEM '87 USA exhibit in Colorado Springs, I went through the entire Catalog scanning each entry of this huge - 1514 lot! - show.

When I got to Lot 1095 on page 315, its title was one I could not possible overlook. "TIME", it said, "120 x 115 mm, cast bronze, 1984"; by a Polish sculptor named Antoni Janusz Pastwa.

The Catalog mentioned two items by the same artist, the first one called GURU. That one was illustrated, whereas CZAS was not.

You may wonder: Why such interest in Time? Another numismatist, James O. Sweeny, and I have been researching this concept as it pertains to numismatics and its history, and we have been showing a 9-box exhibit called "Tempus in Nummis" at various national coin shows. But wherever I searched I had never found an artistic rendition of TIME in a three-dimensional form. So i knew I was in for a unique experience.

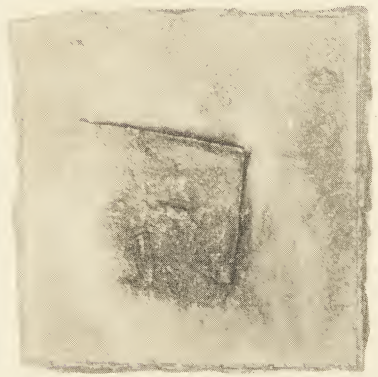
The FIDEM exhibition was overwhelming. A veritable embarrassment of riches greeted us in the museum section of the ANA. How they were ever able to fit in and show all those beautiful medals and small sculptures is beyond me, but they did.

When I finally got to the Polish contingent I had some trouble spotting CZAS. Perhaps its low profile made it inconspicuous, or maybe my expectations were too high. Take a good look at the photograph which the ANA made of CZAS at my request. You will understand that a medal, or small sculpture of this kind, placed with many others, shoulder to shoulder on a shelf in less than ideal illumination, cannot be fully appreciated. I only remember that I saw a small elevation on it which I irreverently called a mini-water-ski-jump when I discussed it with Tia, my spouse. Even when I went back to CZAS two or three more times, I still failed to see TIME in it. Where had Pastwa hidden that esoteric dimension? I had no idea, and I felt frustrated, but - even more so - motivated to find out at any price, as they say.

Fortunately the Catalog gave name and address of each artist/participant and so it was possible for me to write to Pastwa and ask him directly to please explain to me what made him call his sculpture TIME.

And this wonderful and good man answered me promptly. In excellent English, this is what CZAS' sculptor said:

"A medal in sculpture, similarly as a poster in graphic art, uses an abbreviation, a symbol. In my medal it is the face on the leaf from the calendar... One leaf means one day, and after the day ends it is torn off. Every day we tear off a small part of our existence."



"CZAS" by Antoni Janusz Pastwa

Ah, so now I could begin to understand Pastwa's subtle reasoning behind the title. But it was not until I received the photo from the ANA that I could actually see the tiny hour-glass in the upper right hand corner and also the sharp nose and the nearly closed eye on the calendar leaf.

My Polish friend and I did not stop there, and an animated correspondence with much sharing has become an ongoing privilege for which I am very grateful - especially so since one day, without any forewarning, the mail brought me a heavy registered envelope from Poland. Moments later, with a pounding feeling in my chest, I held CZAS in my hand. A gift from my friend in Warsaw!

Suddenly I could let the light and the bronze plaquette itself show me how Janusz Pastwa defines TIME. Yes, the symbolic hourglass was there with no particular visible distinction between its upper and lower sections. So CZAS' TIME was neither standing still nor was it about to run out.

The nose and the eye were clearly visible, set in a sorrowful but solemn face. Was this face on the leaf perhaps Father TIME?

From his brochure one can sense Pastwa's tendency toward mystery. All his work seems to have that aspect, a tantalizing feature suggestive of a

secret, of a very deep mindset. His latters equally mystify me sometimes, leaving a curious wish to say to him, "Sure, Janusz, go ahead; you can speak freely". He knows I am a retired psychiatrist.

But I keep forgetting that he lives in Poland.

This moving experience, this dear and distant friend have kept me wondering. Over and over I have held CZAS in the light pleading with it to tell me more about itself. CZAS hesitated a long time, but finally it yielded.

Accustomed by my work to be alert for connections when none seem apparent, I wondered one day if CZAS could possibly be a TIME-keeper itself? It was the word TIME-keeper that broke CZAS' resistance.

First I learned to balance CZAS on my left middle finger. Next I had to find the right object to strike it with, and for this delicate task my favorite hard plastic rectangular coin magnifier turned out to be tailormade. Tapping CZAS that first time with this magnifier on one of its corners, I instantly knew that I was right: CZAS is a bell. This bronze medallic sculpture is indeed a TIME symbol itself because it can sound the hours when tapped on any of its four corners. More than that, it even gives the half hours by tapping it midway between two corners. The first sound is a C-flat, in perfect melodious harmony with the second, an F-flat. This tiny belltower was hiding two bronze clocks which I now can sound. It tolls its bells for those who strike them, especially if held above a metal or plastic bowl for better resonance.

It gives me great joy to share this discovery with friends and especially with children. As an added, more humorous note, the perfect traveling container for CZAS is a purple velvet-like string bag which once contained a flacon of Seagram's Crown Royal!

Pastwa's notion of the daily sacrifice of a small part of our existence keeps intriguing me. CZAS' beautiful bronze tones and patina and the friendship which this little square piece of medallic art has created give me many moments of pleasure. As time goes on, its innate timelessness has struck me as a puzzling, paradoxical link with its own name: CZAS...TIME! Afterall, bronze can last almost as long as granite.

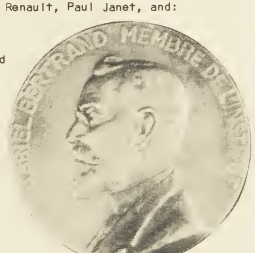
Thus CZAS reminds us that the lucky sculptor's work is created for eternity. The non-artists among us envy him as long as we need not feel his pain. RT

We are delighted to welcome Dr. Turtboer, a collector of centennial and millennial coins and exonumia, to our pages. The "Tempus In Nummis" exhibit that he and Mr. Sweeny created is fascinating and well worth searching out at coin shows. EJL

DEMYSTIFYING DE HERAIN

An article in our last issue about Francois de Herain left many gaps in his life. Thanks to regular contributor, Dr. Ralph Sonnenschein, we are able to fill in a few missing facts:
De Herain used his medical training, serving at a Vichy hospital during World War I. Captured and imprisoned, he was later freed and returned to his hospital unit. The war was not the only turmoil in the young doctor's life, for in 1914, the same year that he was mobilized into the French medical corps, he and his wife of eleven years divorced. Peace came to the world and, presumably, to de Herain in 1918 when he married a senator's daughter, Janny Philippoteaux. By then de Herain had changed careers and was firmly established as an artist.

De Herain lived for a time in Provence and in Ardennes as well as in Algiers. He was a prolific artist whose gouaches, pastels and bronzes were displayed at the annual Paris Salons for decades. He was 83 when his book, **Peintres et sculpteurs ecrivains d'art**, was published. De Herain's medallic subjects include General Catroux and Adam de Craponne - both, incidentally, for the French Mint - and a number of medical men, including Henri Hartmann, Jules Renault, Paul Janet, and:



Gabriel Bertrand
Obverse
80 mm. bronze
1938

by Francois
de Herain

Collection of
Ralph R.
Sonnenschein

A BRIEF LIFE OF GABRIEL BERTRAND
Ralph R. Sonnenschein

Gabriel Bertrand (1867-1962) lived and spent his entire, long career as a biochemist in Paris. A graduate of the School of Pharmacy, he held a teaching post in organic chemistry until his appointment in 1900 to the department of biochemistry at the Pasteur Institute where he remained until retirement in 1937, and still continued his laboratory work for many years thereafter. Bertrand's research extended over several areas, but he is best known for his pioneering studies on oxidative enzymes and on the role of trace elements such as manganese in various enzymatic reactions. This work was fundamental for the understanding of disorders resulting from dietary deficiency of such trace elements. RRS

A GOOD SOURCE FOR BOOKS ABOUT MEDALS

Have you been searching for a reprint of Dr. Joseph Brettauer's **Medicina in Nummis**? Perhaps you've been on the lookout for **Durer-Medaillen** by M. Mende or a copy of **Musiker Medaillen** (1965) by P. Niggl. These titles, plus Leonard Forrer's **Biographical Dictionary**, Volume I of Mark Jones' **Catalogue of the French Medals in the British Museum**, and many others are readily available from A.G. van der Dussen of Maastricht, the Netherlands.

If your Dutch is a little rusty or you're not quite certain how many guilders make up a dollar these days, do not despair. The van der Dussen staff are skilled in English, and not only will they translate their prices into American dollars for you, but they will graciously accept your personal check. Also, their price list is indexed in English with book titles and descriptions printed in the same language as the publication.

To send an inquiry or request a catalog of numismatic books, write to: A.G. van der Dussen, Hondstraat 5, NL-6211 HW Maastricht, Netherlands.

Van der Dussen was brought to our attention by Hedley Betts who deals in "medals of the world" and who publishes periodic sales lists of medals. "The main emphasis of my business is on filling wants," he explains, "and I shall be pleased to hear from collectors seeking pieces related to their specific interests. I also offer assistance in the disposition of medals." Write or telephone: Hedley Betts, POBox 8122, San Jose, CA 95155; 408 266-9255.

INTERPRETING SYMBOLIC MEDAL REVERSES: A GUIDE FOR THE PERPLEXED

Raymond B. Waddington

The medal reverse allows the visual expression of several possible types of association with the subject whose portrait adorns the obverse. It may be heraldic, architectural, or historical, the pictorial narration of an event in the subject's life. From the time that it sprang, Minerva-like, full formed from the brow of Pisanello, the Renaissance Italian medal, however, exhibited a strong partiality to the **impresa** or personal device. In perhaps its purest form, the concept of the commemorative medal involves the apprehension of its subject both externally, the outward appearance captured in the portrait, and inwardly, the **impresa** as an expression of character, identity, or some essential quality.

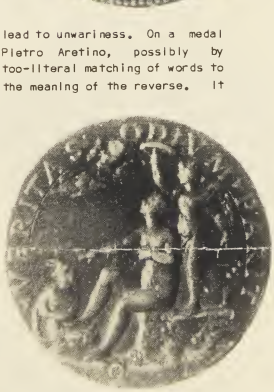
The **impresa** takes one into the analysis of conventional symbolism, the branch of art history known as iconography, which can be uncertain and hazardous territory.[1] Pisanello's medal of Leonello d'Este with the reverse of the three-faced child (Hill **Corpus** 24) apparently symbolizes Prudence as an aspect of statecraft. The prudent man exploits the three phases of time, looking to the past to illuminate the present and decide on a future course of action; and the tri-faced or tri-cephalous representation of the process is not uncommon.[2] The surrounding combination of armor and olive branches indicates the governmental application (the obverse portrait has Leonello wearing mail); and the depiction of the faces as infantile may be an oblique compliment to the Marquess of Ferrara. Even as a child, it implies, Leonello possessed the wisdom of a mature ruler.

Conversely, the reverse of another Pisanello medal of Leonello d'Este (Hill **Corpus** 30) remains an enigma. A nude young man lies before a rocky projection, at the top of which stands an urn filled with olive branches. Attached to the handles of the urn are two anchors, one whole and one broken; the ends of the olive branches break through the urn on a plane with the hanging anchors. The youth's features and hair do not resemble those of Leonello. The olive branch betokens peace and the anchor conventionally means hope; but why the branches should pierce the urn and why one anchor is broken remains anyone's guess. Since a requisite of the **impresa** is an obscurity or obliquity that will prevent its being understood by the vulgar, Pisanello here has done his job only too well.

In yet another of this series, Pisanello introduces a different variety of symbolism in the visual pun. His marriage medal for Leonello and Maria of Aragon (Hill **Corpus** 32) represents Cupid teaching a lion to sing. Musical harmony is a traditional image of marital concord, but the charming play on his

patron's name was Pisanello's own inspiration. An unknown sixteenth-century medallist paid homage to this concept in his design for the marriage of Gullia Orsini to Marcantonio di Ascanio Colonna: a bear embraces a crowned column, a visual configuration that itself echoes a standard marriage emblem, the vine clinging to the elm. [3]

Pisanello's series of medals for Leonello d'Este do not incorporate a motto as an element of the reverse, thereby increasing their elusiveness. Word and image usually act together to verify the direction of an interpretation. For example, on a medal of Scipione de' Monti, we find a reverse of Apollo and Mars with the legend PHOEBI CULTOR ET MARTIS ALUMNUS, a sufficiently emphatic underscoring that we scarcely need the biographical confirmation of Monti's achievements as soldier and poet. [4] Nonetheless, such easy correlations of image and motto can lead to unwariness. On a medal of the satirist Pietro Aretino, possibly by Francesco Segala, a too-literal matching of words to image has obscured the meaning of the reverse. It depicts the seated figure of Truth being crowned by Victory. Her foot is placed on a satyr kneeling before her to whom she extends an arm; she looks up to Jupiter who brandishes his thunderbolt from the clouds. The legend VERITAS ODIUM PARIT (Truth generates hatred) has led to the misapprehension that the satyr symbolizes hatred, for which Truth disavows responsibility. Instead, the design plays on the then-current assumption that the word "satire" derives from "satyr"; and it projects a chair of causality: with the approval of the gods, the satirist is the instrument of truth, disdaining the enmity that his attacks incur. Rather than embodying hatred, the satyr represents Aretino, unjustly the object of hatred. [5]



As these few examples might serve to suggest, iconographic interpretation is largely a matter of learning and luck - learning because the mode of symbolism is conventional and luck in having the appropriate knowledge to bring to bear on any particular problem. Even so, the odds for success are improved by the systematic use of resources. What follows essentially is an annotated reading list of the resources that, over the years, I have found most helpful for investigating problems of iconographic interpretation - not medals exclusively but symbolism in the Renaissance, whether it be in painting, literature, or civic pageantry. The puzzle element is an integral part in the appreciation of a kind of art that, rather than emotional and expressive, is intellectual, didactic and even programmatic to a considerable degree. Nonetheless, if one "solves" definitively a problem of interpretation, that in itself is likely to mark the limitations of the artist more than the brilliance of the interpreter. With the best medallists of this kind, as with the best painters and poets of the period, there is a multivalence of meaning that, as in Pisanello, frustrates a tight circumscription, leaving the meaning provisional or elusive. That mysteriousness, too, should be an integral part of the form.

Over two decades after its first publication, the best general introduction to the mode of thought, the style, and some major themes of the artistic environment which fosters medals remains Edgar Wind's **Pagan Mysteries in the Renaissance** (1958. Revised edition, New York: Norton, 1968). It is available in paperback and is essential reading.

The two formal categories to be absorbed are **impresa** and **emblem.** Strictly speaking, the **impresa** is a personal device consisting of two elements, a symbolic image and a motto; the emblem, as fully developed, is a didactic concept expressed in a tripartite combination of motto, picture, and poem, the parts of which are supposed to be mutually illuminative. Originally, these kinds must have been parallel developments, the **Impresa** starting with image and receiving impetus from the rediscovery of Egyptian hieroglyphics; the emblem starting with the motto and deriving from the epigram. The two different currents establish different emphases: the **Impresa,** being individual and personal, should be unique, obscure, esoteric; the emblem, with its didactic impulse, should be more general, commonplace, and proverbial, rather than intellectual. In practice, however, as the sixteenth century progressed, the boundaries of the two kinds blurred and the mottos and pictures from the books of **Impreses** were absorbed into the emblem books without discrimination.

The fundamental study of these books is Mario Praz, **Studies in Seventeenth-Century Imagery,** Studies of

the Warburg Institute, 3 (London: Warburg Institute, 1939-47. Revised edition, Rome, 1964), the second volume of which is a bibliography of primary sources. For a sophisticated conceptual analysis, see Robert Klein, "The Theory of Figurative Expression in Italian Treatises on the **Impresa**", in his **Form and Meaning: Essays on the Renaissance and Modern Art**, translated by Madeline Jay and Leon Wieseltier (Princeton: Princeton University Press, 1981) in paperback. Another useful historical account is Robert J. Clements, **Picta Poesis: Literary and Humanistic Theory in Renaissance Emblem Books** (Rome: Edizioni di storia e letteratura, 1960).

Although many emblem books are now available through several facsimile reprint series, these are likely to be found only on the shelves of college, university, and research libraries. Arthur Henkel and Albrecht Schone, **Emblemata: Handbuch zur Sinnbildkunst des XVI. und XVII. Jarhunderts** (Stuttgart: J.B. Metzler, 1967) and **Supplement** (1976), provide a sampling of emblems on various topics, from primary sources, organized in chain-of-being categories.

More accessible yet, for the ordinary collector, are several resources which make emblems and **imprese** available in English. The most important of all the emblem books is Alciati's **Emblemata** (1531, with many subsequent editions and translations); and an event of signal importance was the recent inauguration of the **Index Emblematicus** series with a two-volume publication: **Andreas Alciatus, 1: The Latin Emblems**, edited by Peter M. Daly with Virginia W. Callahan: and 2: **Emblems in Translation**, ed. Daly, assisted by Simon Cuttler (Toronto-Buffalo-London: University of Toronto Press, 1985). The first volume translates the Latin emblems into English: the second translates the French, German, Italian, and Spanish translations of the Latin into English. They are elaborately indexed by picture, motto, and key words. The series has now advanced to **The English Emblem Tradition**, ed. Peter M. Daly (1988), although this volume seems less useful than a rival, **An Index of Icons in English Emblem Books, 1500-1700**, by Houston Diehl (Norman and London: University of Oklahoma Press, 1986).

There are a number of guides to symbolism in Renaissance art. The most important contemporary guide was Cesare Ripa's **Iconologia** (Rome, 1593). An abridged English translation has been published as **Baroque and Rococo Pictorial Imagery**, edited by Edward A. Maser (New York: Dover, 1971). Ripa explains how to personify such concepts as magnaminity, vigilance, wrath, honor; unfortunately, for our purposes, the illustrations to the Dover translation are taken from an eighteenth-century edition. Among modern resources worth mention are scholarly studies such as Samuel C. Chew, **The Pilgrimage of Life** (New Haven: Yale University Press, 1962), which covers such topics as the four temperaments, the seven deadly sins, the cardinal virtues, time and fortune; and, for biblical subjects, Roland Mushat Frye, **Milton's Imagery and the Visual Arts** (Princeton: Princeton University Press, 1978). A broader study is Guy de Tervarent, **Attributs et Symboles dans l'art Profane, 1450-1600: Dictionnaire d'un Langage Perdu**, Travaux d'Humanisme et Renaissance 29 (Geneva: Droz, 1958), which provides brief definitions, lists sources, and examples in art.

Most of the above are out of print, available only in specialized libraries, or shockingly expensive. My final recommendations are two more modest and inexpensive handbooks, both available in paperback. James Hall's **Dictionary of Subjects and Symbols in Art** (1974. Revised edition, New York: Harper & Row, 1979) goes far towards superceding Tervarent. George Ferguson, **Signs and Symbols in Christian Art** (Oxford: Oxford University Press, 1954) concentrates on the religious side. These are two of the most valuable and well-thumbed books on my shelves.

Those who become hopelessly obsessed with iconographic investigations may wish to follow the journals that have provided a local habitation for studies of this kind. The **Journal of the Warbury and Courtauld Institutes** (University of London) long has been a leader in this field. The giants who once dominated the editorial board - E.H. Gombrich, Frances Yates, D.P. Walker - are now, regrettably, gone, but the journal remains worth following. Newer journals that share a bias toward iconographic studies are **Studies in Iconography** (now Arizona State University), **Art History** and **Word and Image** (both University of East Anglia), and **Emblematica** (AMS Press).

Notes:

1 For the classic statement of this subject see Erwin Panofsky, **Studies in Iconology: Humanistic Themes in the Art of the Renaissance** (1939; reprinted New York: Harper & Row, 1962), chapter 1; it is reprinted in Panofsky, **Meaning in the Visual Arts**, Anchor Books (Garden City, N.Y.: Doubleday, 1955). For other important discussions, see E.H. Gombrich, **Symbolic Images Studies in the Art of the Renaissance** (London: Phaidon, 1972); and the books by Edgar Wind and Robert Klein, both discussed later.

2 On the Prudence tradition, see Panofsky, **Meaning in the Visual Arts**, pp. 146-68; and **Problems in titian, Mostly Iconographic** (New York: Phaidon, 1969), pp. 102-08.

3 On the medal, see Robert Weiss, "The Medals of Pope Julius II (1503-1513)", **Journal of the Warburg and Courtauld Institutes**, 28 (1965); 174, n. 109. On the marriage emblem, see, e.g., Peter Dametz, "The Elm and the Vine: Notes Toward a Definition of

a Marriage Topos", PMLA (Publications of the Modern Language Association), 73 (1958): 521-32.
4 See P.A. Gaetani, Museum Mazzuchellianum (Venice, 1761-63), I:369-70, and plate 82, number 3.
5 See R.B. Waddington, "A Satirist's Impresa: The Medals of Pietro Aretino", Renaissance Quarterly (forthcoming). RBW

Raymond Waddington, Professor of English at the University of California at Davis, is a long-time devotee of the Renaissance medal, as the examples from his collection attest. This scholarly essay marks his first appearance in The Medallist. EJL

AUCTION NEWS

World Art Medals' "Inventory Reduction Auction #27" closes March 1, and their next regularly scheduled mail bid sale will be held in May. For a copy of the fully illustrated May catalog, write to: World Art Medals, POBox 6601, Philadelphia, PA 19149.

ODES TO THE OCEAN

The ocean. Standing on the edge of the Pacific we watch its giant froth-rimmed waves burst upon the shore showering us with salt spray. It is so vast, so powerful, so fearsome. We wonder: have any medallists been brave enough to try to capture its crashing fury on a bit of metal we can hold in our hand? To our surprise, we find that many have tried over the years - with varying results.

Below left, a dove flies beneath a rainbow and above an ark that sits squarely in curly waves on 18th century Russian Samuel Judin's "Peace of Nystadt between Peter I and Frederick I of Sweden". 20th century French artist Maurice Delannoy's prize medal for swimming (below right) is of a crisply carved male nude diving into a seaful of spiny fish, while a 19th century lifesaving medal (below, far right) from England acknowledges the ocean's treachery. At bottom is the sea herself, pulled by 4 charging steeds, a 1931 design by France's Lucien Bazor.

Dolphins signify the ocean to many: above is American Don Everhart II's joyous 1982 "Dance of Dolphins"; a fat water baby sits confidently astride his snouted steed against a background of stylized waves on a 1975 Japan Expo piece (upper right); and a 1925 celebration of an Italian shipping line by Mistrucci (above) is an exuberant aquatic Lady Godiva, her arms flung wide to catch the ocean breeze.

A "stern implacable face" emerges from the sea (below left), the obverse of "The Ocean" by Sigurd Neandross for the Circle of Friends of the Medallion in 1913. On its other side (below right), two human bodies whirl helplessly towards a central vortex. And finally, the ocean serves as a timeless symbol of eternal rest on the reverse of a German memorial tribute to Admiral Graf Spee.

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